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of a Frenchman's house in Cairo indicates an especially charming method of utilizing for home decoration the work which so many ambitious fret-sawyers are constantly engaged in producing.

#### TAPESTRY PAINTING EXHIBITION.

THE second annual exhibition of tapestry paintings, held by Howell & James, of London, showed a marked advance over the first. The most striking exhibit was a large and gracefully composed decorative painting, "The Shepherd's Love," by Hubert Herkomer, A.R.A. This was specially important as showing the suitability of this method of painting for original work, and the increasing interest taken in it by professional artists of repute. Mr. Herkomer's work not being entered for competition, the chief prizes in the professional class were awarded to Miss Chettle, Miss Fripp (for copies of Florentine tapestries), Mr. Rylands and MM. Han and Doerr. The two chief prizes for amateurs, the Princess Mary gold badges, were given to Mrs. Henry McDowell for the best copy of old tapestry, and to Miss Helen Jackson for the best original painting. Other prizes were given to Miss Mayo (for screen panels), Miss Keller, Miss Turck (for a piano back), Miss Samuda, Miss Reid, and the Comtesse de Brémont.

#### THE DOCTOR'S CONSULTING ROOM.

AMONG his outline sketches for furnishing, Mr. H. J. Cooper has lately published in *The Artist* some suggestions for the improvement of that usually rather grim and business-looking apartment, "the Doctor's Consulting-Room." He proposes a wall-paper of damask pattern, undisturbing in its tracery, and in color something of a pale terra cotta verging toward coral in the warmth of its tone. As, however, a paper of this tint is sure, in a small room much used, to get shabby round the lower part of the walls, a dado is formed of Japanese leather paper, that curiously tough and useful substance now so much in request, with patterns and coloring in almost endless variety of bronze, or gold and colors. In this case a harmony is contrived by means of glazing down a red and gold leather paper to a purplish blue green tint, such as may be seen on a stormy sea as the clouds are clearing off. The patchy uneven distribution of the metal and color lends itself easily to a varied effect of tints, when overlaid by a wash of colored varnish, and accidental heights and depths of light and shade are the result. A slight wooden rail serves to mark off the dado from the wall space.

The mantelpiece, a plain ugly slab and jambs of gray marble of nondescript appearance, is painted, together with the rest of the woodwork, a full yet quiet tone of peacock or green blue, subdued by black and white until it reaches a point at which it seems to balance the shades of red and yellow in the wall-paper. Being of the very simplest outline, it admits of some perpendicular lines being drawn, in a paler blue, upon each upright jamb, and a festoon of delicate husks, repeated in succession along the fascia, gives a pleasing aspect to the previously

hard and barren lines. Above the mantelpiece a mirror in a pine frame is built up, with fluted pilasters and neat cornice, to a height of about two feet six inches;

to the gradual division of trades that it is so. Either let the mantelpiece remain separate, and be content with hanging up an independent mirror without pretence of attachment, or else let the mantelpiece be built up in one, as to color and style, which is far more satisfactory for most rooms. The little gilt-frame monstrosities that deform both sitting-rooms and bedrooms are hideously ugly.

A square central carpet of peacock blues, and of the make known as Kidderminster, makes a soft and pleasing groundwork to the room. The curtains are in tones of terra-cotta red varying from the wall color to shades many degrees darker.

Pink and blue, like any other two colors, may easily be made to harmonize: the pink may be robbed of its crudeness and infused with yellow and toned with blue; while the blue may be so toned down with black and yellow and grayed with white as to make it a quiet serviceable color for woodwork, where chocolate would be heavy and dark, and where creamy tones would be liable to get dirty. A species of powdering or stenciling of small starry flowers or geometric forms might, with great advantage, be employed to cover the surfaces, more or less, of plain paint, and to render it more enduring and less susceptible to finger-marks.

To briefly summarize, Mr. Cooper gives the doctor for

Walls—Damask patterned paper in two shades of pale terra-cotta red.

Woodwork—Quiet peacock blue, in middle tint.

Dado—Sea-green blue (dark) Japanese paper.

Ceiling—Pale yellow and white paper.

Cornice—Tinted creamy yellow and white.

Mantelpiece and classic over-mantel—also door-head to match—Painted quiet peacock blue.

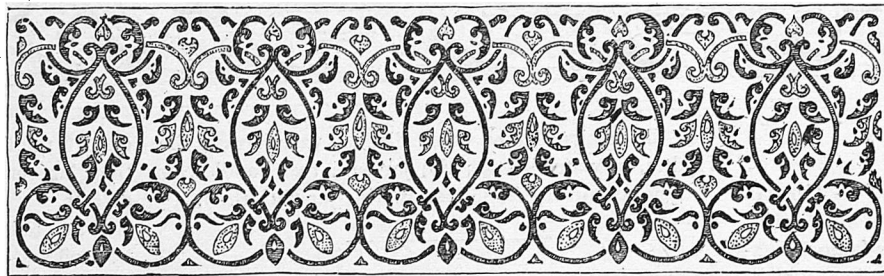
Curtains—Two shades of terra-cotta red.

Carpet—Shades of peacock blue.

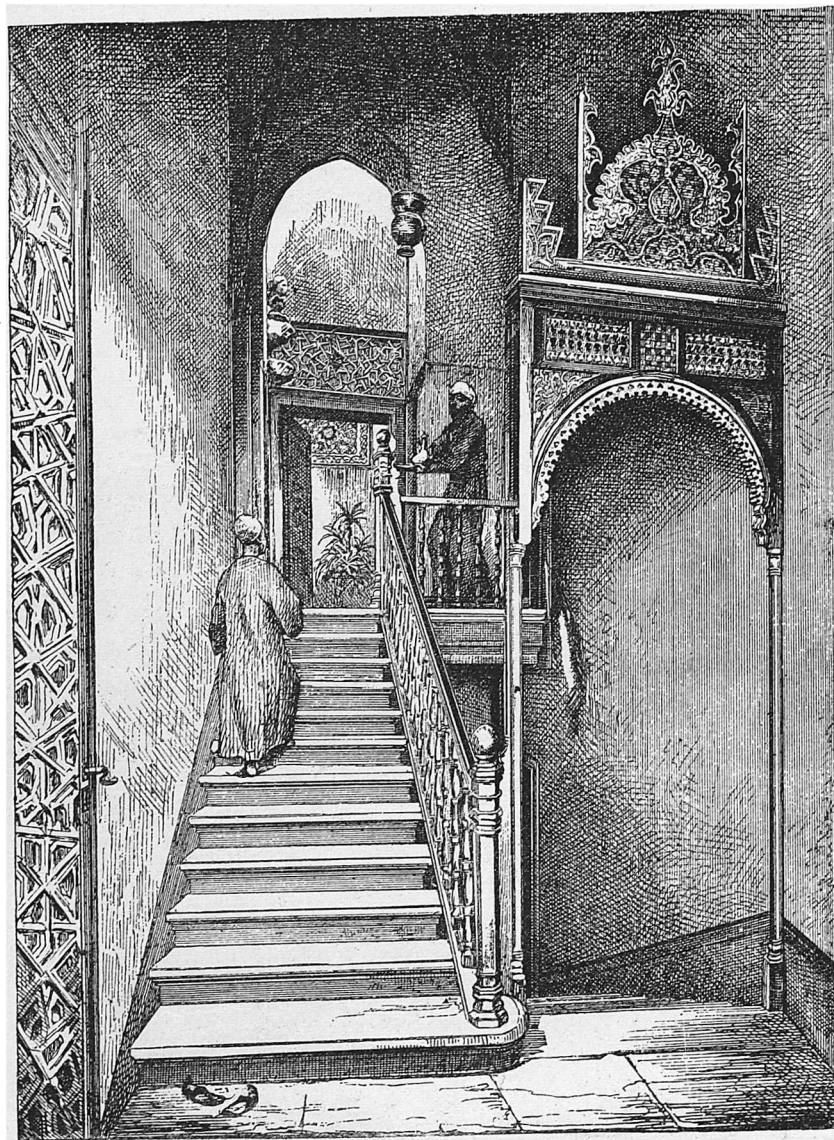
Sundry furniture in dark mahogany.

Tiled hearth.

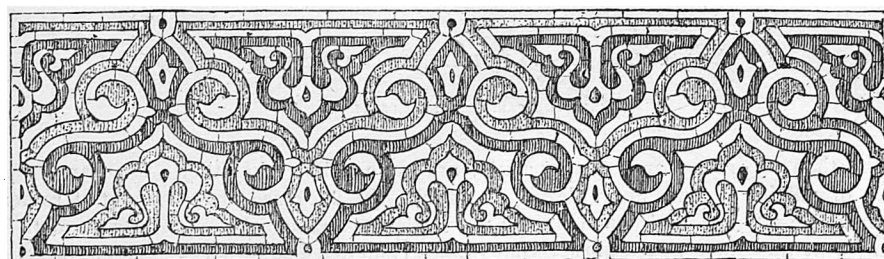
A DINING-ROOM fitted up complete in Chippendale style was exhibited recently by a London dealer. Surrounding an appropriate dining-table, says *The Cabinet Maker*, were fine Chippendale chairs, arranged for the accommodation of a dinner party. The table was prettily set with all the needful utensils carried out in the same style, and the effect of the glistening table glass against the dark mahogany of the furniture was extremely charming. In the background stood a side-board, unmistakably of the original type, and its heart-shaped Vauxhall mirror reflected the appointments of the dining-table admirably. On the left a very quaint chimney-piece, with old Dutch tile fittings, was displayed, while chimney ornaments, carpet rugs, wall brackets, and chandeliers, served to make up a most charming domestic scene. In looking at such a picture in its entirety, it is easy to understand how that period of furniture history has taken such a hold upon society of late. It is so homely and unaffected that, notwithstanding the spindle legs and bulging fronts, there is something about it undeniably attractive.



PANEL OF MARBLE WITH MASTIC INCRUSTATIONS.  
IN THE HOUSE OF THE GRAND MUFTI IN THE SEVENTEENTH CENTURY.



VIEW IN A CAIRO DWELLING,  
BUILT IN THE ARABIC STYLE BY A FRENCH ARCHITECT.



OVER-DOOR OF MARBLE MARQUETRY.  
IN A DWELLING AT CAIRO IN THE SIXTEENTH CENTURY.

ledge on which a few decorative objects may rest. Indeed the fireplace has no business to be broken into two antagonistic portions, and it is only a concession